THE VIENNA EXPIBITION.

Art in the French Department.

General Features of the French Schools.

Color and Form and Beauty and Expression.

"BLESSING THE HARVEST."

Breton, Delacroix, Isabev, Meissenier, Gerome.

THE FAMOUS PICTURE OF MEISSONIER

Charge of the Cavalry at Friedland.

FRINCH SKILL IN PORTRAIT PAINTING.

General Results of Modern French Art.

VIENNA, Sept. 10, 1878. The Art Department of the Exposition may, per-haps, be more properly called a museum of art than an exhibition. A museum shows the world what treasures we possess; an exhibition what we are at the present time capable of producing. In the formation of the large collection of pictures in the Exposition the limitations in the Austrian pr gramme providing for the reception of those pictures alone which have been produced since the second London Exabition of 1862 were not adhered to in the slightest degree, and the Louvre, the Belvidere, the Ducal palaces, the private galleries of Queen Victoria, and countless other collecstandard works of art make a good proportion of the 4,000 pictures shown. The advantages of this system of forming an exhibition cannot be denied. We can better compare what works of the present day we may have with models of those artists whom we honor as the masters in the past generation. But then the system has its drawbacks as well. Artists must be indled with circums, ection and great tact. The experience of the commission in New York is but a counterpart of the difficulties encountered in the g thering of the canvasses in other countries, and the vacancies occasioned by the ruptures and the feuds were easily flued from the boundless stores in the possession of the governments. It less dependence were placed on museums as a nevertalling source which bubble at command the purest gems of art to honor the country in any exulution, andoubtedly there would be more solicitation to cultivate this good seeling between the artists and the selecting committee, and the traditional cashing of these two bodies would cease. The produc. tions of artists should certainly be treated with as great respect as literary works are. Compositors and proof-readers do not judge of the value of a written article. Neither should frame-makers, no matter now wealthy they may be, or politicians however influential, decide upon the merits of creations or larger brains than they possess. Artists and conno.sseurs have much to learn from the history of the art department of the Vienna ex, os.tion, and in the future we may hope for and even expect a more harmonious course of action in regard to the choice of works for public display.

THE SALOON OF HONOR.
The main art ball contains the salon Chonneur, sixteen large balls and twenty small rooms. Of the large apartments, France and Germany each occupy four, with the adjoining cabinets: Austria three; Belgium, Holland, England, Switzerland and Hungary, one each. In the rear of the main hall are two pavisions with the collections of the remaining nations, and the covered passages, the and last of all the French Revolution. Whether from the immensity of their extent, could not be ac-commodated els-where, and the intervening places are filled by pictures of every nationality. French exhibition, both in its extent and in its merits stand well at the head of all the rest. Step in a moment to one of the well-filled rooms. of the French department, after a delay in any other collection, and see how your senses awaken, how you find your sentiments appealed to on every side. The pictures touch you where you least expect it-now demanding recognition as the expression of some deep, carnest, serious seeing and then dealing with the most trivial, ludicrous subject in a lively and vigorous manner without resource to the prodding conventionalities of expression or the overdriven caricaturing of other nations. The nude predominates, and the changes that are rung on the lavorite pose that gives a chance of turowing in the long, powerful line from the tip of the toe to the extremity of the out-stretched arm are numerous. It is a weakness of the French to attempt the nude so much, and the weakness becomes a crying evil when the nude is painted only when all other subjects fail, when it ceases to express any idea, and stands simply as a representative of the artist's crude conception of the form and color of the body. The painter's mistress in impudent, unblushing nakedness surrounded by the draueries and accessories of the studio, is too often chosen as the subject on which to waste the talents' which, if differently applied, would bring the artist wealth and reputation. Human flesh, as it has been painted in all its brilliancy of color and ve'vet texture, with the magic effects of light and shade, is undoubtedly the highest effort or the artist's skill in execution, and simply as such may take a strong hold on our The gratification of a refined sense of color is, as well, one of the highest ends a painter ean aim at: for delight in color takes rank among the supreme enjoyments of our nature. But when the imitation of the human form is in the hands of an apprentice, we find neither the one virtue nor the other, and rigid and multy contours are joined with erndities of color and weakness of touch, and we forget the merits in the sight of the over-

whehning defects. "BLESSING THE HARVEST." in honest singleness of purpose, truthfulness of color and tone, and fine conception of the subject Jules Breton takes the highest position. Beside the onion-skin inslpidities of Cabanel or the stony groups of Bonnat the interpretations of peasant his "Bessing the Harvest," from the Louvre, is a remarkable example of his best work. A priest, with the host, preceded by white-clau maidens carrying the image of the Virgin, and accompanied by the censor swingers and the boys with candles, is passing through the fields or ripe grain, and on every side the aumble peasants kneel in worship as the holy symbol is snown them. The winding line of the long procession is seen above the yellow tops of the grain, and the train of simple followers leads away to the middle distance. A bright summer sky, with a sun that doors everything with its rays, flecks the walte robes with brilliant masses of warm light, shimmers over the golden grain, and makes of the whole an ensemble of warmth and light. The unity in color and sentiment, the very periect harmony, so well carried out, and a manly conception and fine intuition of the limitations and the picturesque sides of the subject make the work a masterpiece. How well every peasant plays his part. No one is superfluous; each gives us a ges-

msy tears to snow much of his simple character and sympathize with him in this, to him, holy ceremon, and we worship involuntarity with those rustics who, so full of faith, kneel by the wayside. The type of the peasant is wonderfully caught, and in no case does resemblance in type degenerate into ciricature. The perspective of the procession of white dresses is so skillally treated that the stereoscopic position of the plains one after the other is periectly true. The harmoniousness of effect and the breadth with which every part is painted combine, with the adaptation of all posside resources at the artist's command, to avoid the monotony which the treatment of such a subject would seem to imply; and instead of a matter-of-lact religious cere mony we have the picturesque groups and art.ul combinations of simple things to make an interest-ing whole. In his "Gleaners" M. Breton is equally happy, though the picture is less effective. A crowd or peasant girls are on their way bome, in the twilight, with their bunches of grain. The soit gilmmer of the west tails upon their faces, and steals away, lighting up here and there an object or defining a contour. Hand in hand, singing, they go. It is a charming picture or rustic it.e. "fue Three Friends" is delightfully expressed. Three plain, honest peasant girls stroll homeward through the grain, their arms twined about each other and interchange confidences as they go They are real women of the fields-rade and coarse in speech and timb perhaps, but with so much of are charming in their plainness—bewitching in their homely, trank ways. In the life-size picture of two girls at the fountain we are led up to these unetherial, real peasants, face to face. No trickery of hardressing or costume, no dramatic pose makes there figures interesting. Their garments a c the garments of real people, and tueir her shoulder, and the other stooping to all a jar at the spring-are simple and unaffected. These pictures are pastoral poems treating of the eventless, peaceful the or the peasants with true poedcal spirit. A train of figures floating in the air, twining limbs, a profusion of flowers, Flora herself seated in a triumphal car; all painted with their vapor-like touch, treated with perfect science and little love; this is the immense painting of Alexander Cabanel, designed to decorate a ceiling in the Louvre. The foreshortening of the figures the general skill displayed in drawing excite our admiration, but it goes no further. The same may be said of this artist's "Beath of Francesca di Rimini." Each fold of the drapery is multicosty executed, the leg of the nobleman is beautifully drawn, the painting is smooth and monotonous, and it may be a studio arrangement of lay figures for all that it expresses. In the two or three portraits which are, like the ple ures, examples of outon skin thinness of touch, the artist succeeds in one respect; the faces of the portraits impress themselves on the mind. But I am no: sure whether this quality they possess in not akin to the charm there is about spirit photographs, for one of the portraits at least is quite translucent. You can see through it, beyond it and all around it on every side, and yet the eyes look out from this mist, following you and haunting you everywhere. Bouguereau shows a few of his spotless costumes enclosing perfumed and colffoppishness of attire and expressing—what?
Why, a simple pose plastique, an undentable fill the shoes of peers of le beau monde. Perrault so closely follows his master that to speak of one is to describe both. Dust and dirt do not contaminate the purity of the earthly divinities of either of these artists. Bonnat gives us at least one charming group-an Italian mother and her daughter. The child throws her arms about her mother's neck with all the warmth and impulsiveness of her nature and smales roguishly and lovingiy. Her dark eyes sparkle and flash with fun and her pretty nouth discloses tiny pearls of teeth, It is an expression at once so true to nature and above all to

physician and even mathematician-is donotful But there is the satire, forcible and appealing, and Before I speak of the remaining figure painters i must say a word or two about Delacroix, whose numerous juicy bits of color and gems of sentiment are like springs in the desert. I do not think that he is represented at his best. His sketch for the ceiling of the Apollo Gallery is wonderfully rich and iat. The hon tearing the body of a man is masterly in its vigor of execution and wealth of color. His M dea speaks, as it always has done, not through the execution, which is almost painfully imperfect. but through the sentiment which it conveys, and the face of the wan, haggard savage mother, after the birth of her child in the Natchez, a picture inspired by Chateaubriand, haunts one always. An moression of Delactolx is never forgotten, and he is the guide, the standard in all our wanderings.

Italian nature, that we lorget the incongruity of

color and smile with the child in her innocent joy.

The flesh is hard and stony and the texture of the

delicate nor florid; it holds an unpleasant medium

position. James Bergrand has painted the same

model for years. This time he gives us "Mar guerite" and "The Dead Virginian," both roles played by the same lady; and the utmost that we

can say is, that the model is an admirable one, A

most successful and original satire is the quadru-ple production of Giaize. The artist himself, with

sunificant half apologetical shrug, standing at

the footlights, introduces to the spectator's notice a panorama unrolling at the rear of the stage.

The spectacle or human madness is shown in four

next, the Christian massacres; third, the martyrs,

panels. First, the slaughter of the Amalechites.

THE WORKS OF ISABEY. A rustic least in old time splendor, richly dressed lords and ladies carousing, attendants staggering under the weight of large pots of steaming food, the fire, with an army of fat cooks and scullionsthis is one of the long, narrow fresco sketches by isabey, who, before he finishes with you, leads you through all the possibilities of color, richness of co-tume and wealth of resources. He makes a night of St. Eartholomew, and you see all the whirp and confusion, distinguish a thousand forms, which are only suggested, and all without a contour and without an attempt at completion. He throws off a sketch as an author makes the draught of his volume; all the incidents are there, the effect is strongly marked, the oppositions vigorous and fresh, and the after retouching adds and takes away at the same time. When you look at Isabey's tictures you breathe freely and turn to Gérome oni to wonder if he has really painted the snuffbox and pocketbook in the pocket of the Liliputian figure so photographically finished. Gérome's "Gladiators" is, like the most of his historical scenes, fuil of terest. An immense arena, multitudes of spectators on the benches, and in the foreground two gladiators, one of whom, erect and turning to the mperial box for the verdict of the thumbs, holds his adversary down by his foot upon his throat. The Emperor, obese and listiess, eats a fig, and the courtesans struggle to give the unfavorable verdiet. The whole is executed with the artist's well known adeity and scrupulous finish, and has a fine effect of sunlight, which steals through the seams of the canopy and streaks the ground and the spectators. A very leather-like, naked slave girl, a gaudy parrot, a crouching negro, illustrate rather feebly a slave market-feebly after a glimpse of Girand's picture of the same subject extended. dying horse in a desert, with the Arab holding the head o the faithful beast, indicates Gérome's power in treating horses; and, to conclude, there is one rather horriole decapitation scene, or rather a pile or neads minus bodies, with the heartless attendant

Quards Meissonier, with his "1,897," the property of Sir Richard Wallace, leaves the field of diminutive panels somewhat and covers a large canvas with a myrad of agures. It is "The Charge of the Cuirassiers at Friedland." as they pass the Emperor Napoleon and his staff, on an adjacent elevation The picture still has the chalk marks of the sketch The whole foreground is quite unfinished, but there is an immense deal of daen and go about it. Indeed, we are inclined to criticise the judgment of the commander in windture, a pose, or an expression, through which we | ing his norses before he gets at the enemy. The

figures are fauitiess, and one finds here, as in all the pictures by the same artist, a great deal of breadth in a very small space. Chavet catches the picturesque in a billiard room; he also makes a picture of a Parisian street corner. There is something enchanting about the solid little figures he seems so easily to put upon the canvas. The poses are grace ul and not forced, and his actors are men. Vibert's "Scene in a Spanish Court Yard," iaminar in New York, has many good points; but in his subjects he is inclined to lack interest. By the Boulanger hange a dashing, boldly illustrated epi sode of the defeat of the Kabyles. Three li'he a steep biliside, while the fourth bites the dust, rolled over by the ball from the rifle of one of the French scouts just appearing on the hilltop. The movements of the running Kabyles are full of vigor; they swing their gues and dash away down the steep incline, one alone throwing a quick glance over his shoulder to watch the pursuers. They are marve lously well drawn, full of life and

The only two series or portraits shown that are worthy of special notice are so diametrically opposite in their qualities, so totally different in the manner of execution and in conception of charac losing rank by comparison. I speak of the portraits of Nellie Jacquemart and of Caro.us Duran, The latter exposes the same full lengths which created some little stir in Paris & couple of yea. s ago, more on account of their bold execution and striking effect than or any merit or portraiture. "La Dame au Gant," whom everybody recognizes, a year or so after it is exposed, for the wife of the painter, is a tair indication of the a tist's rank as a colorist; for, although he dashes off in his other. richness he can find on his rather meagre palette, he never reaches higher than a certain skill in making strong oppositions. M. Duran pro-esses to be an intense lover of Velasquez; esses but in his grays we see little of the rich ness and finesse of Velasquez's tones, and, in fact, this master seems rather to influence him in his professions than in his profession. Madame Fuvdeau is the most striking of the series. The lady, in a rich and voluminous satu dress of a pearl gray, raised to disclose a blue silk underskirt, lists with one hand a green curtain as if about to leave the spartment. Her head is turned to the front and her left hand falls by her side. At her feet a little terrier-admirably drawn and boldly painted, by the way-shows his canine affection in the tawning manner peculiar to his race. An immense canvas, great brilliancy and lustre in the drapery, well arranged tolds, pleasing sthouette and firm graceful posé-sud there we stop. The portrait is of the dress and the pet, not of the lady, and in this and the others the fixed idea of the artist is easily discovered. His arguments are of the knock-down order. Once or twice seen, one wonders at and admires the portraits; but as our taste for millinery and dressmaking gets satiated and we look into the laces and find nothing, we see that the portraits are forced us by their eclat, and we must regard M. Duran as a sensationalist. Neille Jacquemart, on the contrary, does not urge her sitters upon the spectator: he discovers them and makes their acquaintance. No tours de force disfigures her canvases. In truth, she succeeds little in per full length portrait. Her draperies are quiet, harmonious and unobtrusive, and at the same time handled with a masculine strength and peculiar skill. The portraits, far from being compo-sitions, always present a pleasing ensemble, and cessories is well kept up. There is one half-length of a standing figure in easy and manly pose, a gentleman sitting in conversational attitude, and both of these are as characteristic in their posturing as the dramatic, studied poses of M. Duran The heads of Neilie Jacquemart are drawn with rare precision; every feature is carefully studied, and wondersully exact in line and modelling. The artist is perhaps a little carried away sometimes something more than empty costu hind the eyes you read the man and through the portrait study his character. For me these works hold a high place in modern portraiture for their fidelity and their exceptional delineation of character. Regnault's General Prim is a dramatic portrait, but of a different order from any of which I have spoken. The General, seated on his black charger, appears to be overlooking the field, while behing him pours along a conjused body of troops, half hidden in a ravine, and with clouds of smoke and whirling sky, all indicative of the stormy life of the man, bring the figure into strong relief. Aside from the incon-

genius of the lamented painter. ATMOSPHERE PAINTING. Theodore Rousseau painted the conditions of the atmosphere with a never-failing accuracy. Look at the scene in the mendows, with the rays of the afternoon sun penetrating and gilding the grass and foliage, and the luminous and flaky clouds filling the sky with a shimmer of light. The sturdy forest trees rise solidly against the sky and cut their silhouette firmly. The loliage is moving you can hear it rustle, and the multitudinous noises of the insects and birds are borne on the gentle current or air that waves the tall stalks and disturbs the glassy surface of the water. Rous gives us nature as nature, with the effects and the sented by a half score of his landscapes, nearly all from private galleries. Emile Bieton always gives one a healthy poetical impression of the scene he represents. W at a depth of feeling in the chill evening of winter, with the pare trees, the shrouding snow and the cold, desolate light. In these extremes of nature's moods the artist is most successul. A brown autumn landscape, with all the mournful indications of coming winter; a snow scene or a twilight appeals the strongest to the spectator. Daubigny touches the same chord, but higher. He leads us to love the billside and the water in their grand combination of form and color, or we walk out upon the seashore at twilight and see the mournful waste of the flats with their rich brown covering of seaweed and kelp, gilded here and there by a flash from the ruddy horizon. He sings of the sea and the land, and the grandeur of both. Francais in his "Dauphins and Chloe," from the Luxembourg, appears a little scenic. This impression is corrected in the view of Pompeii, which is nonestly painted, and, perhaps, as well keeps up the iniriy earned reputation of the painter as the more pre tentious landscapes. The smallest pebble or the tiniest shrub is not lost in the landscapes of Robinet, who paints with a minuteness and exactness almost inconceivable. The nooks in a forest, with the sed of a stream and its pavement of peobles, are his savorite subjects, and he is a geologist and botanist with his brush. The light is sometimes harsh and crude, but the microscopic texture an harsh and crude, but the microscopic texture and general effect almost equally periect. Corot, one of the truest poets that handle a brush, shows a dozen or more landscapes, some with figures. For his individuality, his the perception of the poetry of a scene and his expression of the indefinable phases of nature he is admirable. But to speak of one work is to give an idea of them all. A seashore, by courtesy in Britiany; a group of bathers, not badly drawn and well minished; a good pose of two; a suggestion of color needing the correcting influences of a diligent study of nature; bears the name of Frederic Bridgeman of New York, a pupil of Gerome. It promises.

ANIMAL PAINTINGS.

gruity in the size of the horse, which dwarfs the

rider completely, the portrait is an excellent one. monument to the healthy talents and peculiar

eric Bridgeman of New York, a pupil of Gerome. It promises.

ANIMAL PAINTINGS.

For animal painters we turn to Troyon, who is almost alone in his glory. Twelve strong models they are too, these vigorons groups of firmly orawn, solidly painted beasts. A clump of trees, touched with a master's hand, and underneath a red cow, pleases me most. Simple as the picture is, it contains a weath of power and richness of tone. The tree trunks are masterpleess of solidity and fatness, and the broad financy of the cow is as rien as an oriental carpet. In this sketch of the French department the absence of any mention of Courbet must be noticed. Folitical reasons account for he rejection of his works by the committee of selection, and it was the report that he would show his pictures in a separate pavilion, but he has not appeared to do so. Are artists to be politicians? Must they paint by favor of capricious rulers or induential leaders? If so, the sooner we appoint the same committee that counts the ballots to judge the works of our artists the better for all concerned.

DEFRFOOT PARK.

Autumn Trotting Meeting-Frst Day.

Everett Ray the Winner of the Three Minute Purse and Tom Keeler of the 2:29 Premium.

Park was satisfactory to the proprietor of the track, the owners of horses and the spectators generally, the trottin : confects passing off pleasantly and the favorites winning in both events. Two trots came off, the first being for a purse of \$500 for horse that had never beaten three minutes, mile heats, best three in five, in harness. For this event there post. These were Mr. Pearce's brown mare Wick-low Witch. D. Biauveit's brown mare Bessle, E. bay mare Guinare, 6. Wright's brown gelding Pail O'Neil, Jr., J. H. Phillips' gray mare Plora, Thomas Ogle's bay mare Richmond Girl and John Murphy's bay golding Everett. Ray. The latter was the favorite over the field previous to the st rt, at about 100 to 30. He won the race nandily in t ree straight heats. Before the race be an a rumor prevailed about the track that Guinare was very last, and that she had been

1	ENTRIES.	
1	J. Murphy's b. g. Everett Ray	1 1
1	J. S. Bager's b. m. Guinare	2 2
l	E. Cavpenter's bik. h. Black Jim	
1	G. Wright's br. g. Phu O'Neil, Jr	3 di
1	M. Pearce's or. m. Wickiow Witch	
1	J. H. Phillips' g. m. Fiora	6 di
į	Thomas Ogle's b. m. Richmond Girl	
1	D. Blauvelt's br Bessie	
1	G. Waldron's g. g. Charley	dr.
	H. J. Feek's br. m. Sadie	dr.
	J. Evans' o m. May	dr.
	Ben Mace's s. m. Wasaburn Maid	
	L S. Sammis' 8. g. Scar-taced Charley	dr.
	D. Mace's blk. s. Young Fi hingham	
	TIME.	The same
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	Second heat 39% 1:17%	2:35
	mt - 1 b - 1 00 1-1914	0.44

Third heat	29	1:18%	2:86	
SAME DAY Purse	\$500, 101	horses th	at have	ЖH
never beaten 2:29; m	ile heats	, best three	in five	4
n ha ness; \$300 to	the first.	\$150 to the	second	1
and \$50 to the third	norse.	Action and the	A STATE OF S	1
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H. Casey's blk. m. La	G. DYTOU		· ui,	

SPORT IN THE WEST.

Entries for the Dexter Park Races This Week-Slosson and Daly Matched-Turi Notes-The Coming Hogan-Alien Fight-Billy Madden and the Light Weight Championship.

CHICAGO, Ill., Sept. 27, 1873. The entries for the fall meeting at Dexter Park (September 30 to October 3) closed to-night, and are given below, though it is possible that a few additions will be made by mail. The list is a pretty good one, though, after the Chicago fashion, it is filled out with the names of several borses that w.ll not compete nor even attend, such as Nellie. Goldsmith Maid and Gloster. Clementine is not

Goldsmith Maid and Gloster. Clementine is not among the starters, and one or two of the entries in the superior cla-ses will probably not start. The lol.owing are the entries:—

First Day—Tuesday, Sept. 30.—Purse \$1,006, for horses that never beat 3:00; \$000 to first, \$250 to second, \$150 to third. C. Suhivan's bik. m. Henrietta, G. W. Bushnell's b. m. Amy Bi. D. P. Bissell's b. m. Moss Rose, T. P. Roach's b. m. Ida.

Purse \$1,500, for horses that never beat 2:30; \$900 to first, \$455 to second, \$225 to third. B. Doble's ch. m. Nellie, A. H. Buck's ch. m. Hattie, J. C. Simpson's br. m. Nourmanal, J. S. Rowell's g. m. Bauger Girl. T. P. Roach's bk. g. Albert, R. Warner's b. m. Mollie, H. H. Yates' b. m. Kate Hazard, E. M. White's br. g. Tom Roach, E. P. Dickey's b. m. Lady Mac.

SECOND DAY-WEDNESDAY, Oct. 1.-Purse \$1,000. for horses that never beat 2:30; \$600 to first, \$250 to second, \$150 to tord. J. Price's r. g. Frank Palmer, Graves & Loomis' b. g. Bay Henry, J. C. Simpson's br. m. Nourmahal, J. Monroe's b. g. Young Princeton, f. P. koach's o. g. Boo Hunter, D. P. Bissel's g. g. Cotton Tail, W. Wachter's b. m. Ida.

Purse, \$2,000, for borses that never beat 2:24:

Ida.

Purse \$2,000, for horses that never beat 2:24; \$1,200 to first, \$500 to second, \$300 to third. W. R. Armstrong's o. g. Fred Hooper, J. S. Wade's b. g. Red Cloud, J. A. Bachelor's b. g. John H., J. Armstrong's ch. m. Molie Morris.

THERD DAY—THURSDAY, Oct. 2.—Purse \$1,000, for horses that never beat 2:45; \$600 to first, \$250 to second, \$150 to burd. C. Blizard's ch. g. Professor, J. C. Sinpson's c. g. Marton, S. Suilivan's bik. m. Henrietta, G. W. Bushnell's b. m. Amy B., D. P. Bissell's b. m. Nettic Collins, T. P. Roach's b. m. Ids.

Henrietta, G. W. Bushnell's b. m. Amy B., D. P. Bissell's b. m. Nettle Collins, T. P. Roach's b. m. Ida.

Purse \$1.50. for horses that never beat 2:27: \$900 to first, \$375 to second, \$225 to third. J. Armstrong's ch. m. Motile Morris, J. S. Rowell's gr. m. Badger Grt, T. Olivel's s. g. Ihomas L. Young, J. A. Bachelou's o. g. John H.

FOURTH DAY—PRIDAY, Oct. 3.—Purse \$5,000 free for all: \$3,000 to first, \$1,250 to second, \$750 to third. B. Doble's b. m. Goldsmith Maid, A. Goldsmith's b. g. Gloster, W. R. Armstrong's b. g. Fred Hooper, S. Anderson's ch. b. Bashaw, Jr., F. Van Ness' b. g. St. James.

Sweepstakes of \$25 each, p. p., \$300 added; \$100 to second; mile heats, for all ages; weight for age; A. J. C. rules, W. Patrick's b. m. Lady Fairfleid, M. J. Tierney's b. g. Prairie Boy (lake Kaiser).

Mr. Joseph Cavina Simpson has othered to trot his mare Nourma, all against any horse in America, five miles, in harness, for \$2,000 or \$4,000, the race to take place at bexter Park, Chicago, between the 16th and 30th of October. The challenge was specially intended for Huntress, Grace Bertram or Gazelie. Mr. John Demass, of Berroit, offers to match his bay horse against Nourmalail, to trot ten miles, for \$2,000, tessing up for the ground. The race will probably take place. Nourmabal is not a last mare but possesses immense power and staying quanties.

Mr. Sunpson, by the way, has an English grey-

last mare but possesses immense power and staying quaities.

Mr. Simpson, by the way, has an English greyhound that stands 28 inches high, weighs 75 pounds and covers 16 feet in his stride, that is passionately fond of accompanying the horses in their morning spins. He always picks out the lastest of the string and les alongside of him through the gallop. He can beat anything in the stable for half a mile, his owner has to the him up when the horses are taken out, as the exertion tells severely on him.

The grand three-ball tournament will commence at Chicago on the 10th of November. The prizes will all be in cash, and aim and to \$1,000, \$650, \$650, \$650 and \$350 respectively.

George P. Slosson, of Chicago, and Schaeffer, of Indianapolis, will play the French game, 500 ap, on a 5x10 caron table, on the 4th-of 7th-of November for \$1,000, hilly playing 500 to Slosson's 500.

The RING.

Some speculation has been ventured, in puglilatic circles, upon the fight between Ben Hogan and Tom Allen, which is a fixture for the 2sth of October. The wiseacress do not think that the fight will come off. Allen is likely to be a hot favorite if the men meet.

the men meet,

Billy Maddea, having been unable to get a match
on with Red Handed Mike, claims the Western
light weight championship, and offers to fight any
man in the West at 124 pounds, for from \$500 to

HORSE NOTES.

Between heats, at Prospect Park Fair Grounds on Saturday last, Israel Denton drove Mr. J. E. Harney's six-year-old stallion Ducalion up and down the hom stretch several times, to show his fine trotting action. The stallion was raised at Nanuet, Rockland county, N. Y. He is six years od, 15%, bay, with two white pasterns behind. Ducahlon was sired by Hambletonian, the dambeing the third in descent from imported frustee. The stallion is a fine trotter and his spiendid gait

NAVIGATING THE AIR.

A Voyage by Mr. King-Three Miles and Thre quarters High, Yet No Bustorn

[From the Boston Journal, Sept. 29.]

Mr. Samuel A. King's balloon voyage from Ply-mouth, N. H., on Thursday last proved to be one of the most thrilling and exciting aerial adventures ever performed in this country. He leit terra Arma at seventeen minutes past three o'cleck, the balloon at that time being not quite half full of gas Hydrogen gas was manu actured for the infation and a leaky tank prevented a full supply. There was enough buoyant power, however, to carry up the ballo n and its appurtenances, including a drag-rope and anchor, and from 200 to 250 counds o. ballast, together with the zeronaut. A second p.ssenger would have gone but for the fact that it was desirable to take a good supply of bal. last, in order that the mountain region might be saiely traversed. The lower current of air was from the southeast, and there were heavy masses or clouds above, which appeared to be passing toward the north. In six minutes a terleaving the earth the billoon disappeared in the clouds, having then assumed a nor herly course. Ten or fitteen infinites later, when the balloon was wholly beyond the view of the popie on the Fair Grounds, it was seen by Mr. Woodman, conductor of the drawing-room car Mount Washington, and other persons on the southward bound train, which was then in the viemty of ritio... It then appeared to be over the mountain region and above the bank of clouds which still overning that section.

Mr. King reports that when he reached the regions above the clouds every vestige of the earth was hidden from his view, except a long dark mountain, which appeared to be ten or fitteen miles north or northeast of him. This was doubtless a loositauke. All the other mountains were covered by clouds, the upper surfaces of which seemed to conform to the mountains and valleys. For a time he seemed to be drawing toward the mountain which he first saw; but us from the southeast, and there were heavy mas

covered by clouds, the upper surfaces of whice seemed to c. niorm to the mountains a. d valley for a time he seemed to be drawing towar the mountain which he first saw; but he ascended higher he probably took different correction, for the mountain fade from view or was lost in the clouds. It has been Mr. King's intention not to ascend above the clouds, but to avail minsch of the surface current and thus journey oward the Fassimps. Rayer kailroad, over which he might be enabled take the night train and to reach Lowell early the morolog. This plan was frustrated by a train circumstance. As the balloon was only partified with gas at starting, the lower section withawn up to one side, ipon attempting to puthe valve cord he found that it was retained by thothe to by en anglement with the collapsing corand as a disturbance of the latter was not partied larly desirable, he deemed it the better con selection of the desirable of the balloon and thus free to cords.

At 3:45 the barometer indicated only fittee

At 3:46 the barometer indicated only fitteen inches, or a height of 18,02 cet above Hymouth, which has itsel an elevation of 485 set, making air airtunis above the sea level of 18,510 cet. Fitteen minutes later the barometer had sunk to 14.75, showing an altitude of about 18,550 feet, or nearly three and three-lourith miles. M. King was at this time sailing high above the clouds, and not har south of the Franconia Mountains, although he had nothing to indicate the latter set at the time. He began to realize that he had reached a cold region. An overcoat became desirable, and there were other indications than a cold temp rature of great altitude. For example, he lound that the pusations on his heart were very rapid and very holiceable, and there were disagreeable sensations in the head. The thermometer at a quarter to increase the cold of the cold

THE COMMISSIONERS OF CHARITIES AND CORRECTION.

This commission met yesterday morning at its office, corner of Eleventh street and Third avenue. The outiness transacted was of a routine character, and nothing of interest to the public occurred.

THE LECTURE SEASON

BELLEVUE HOSPITAL MEDICAL COLLEGE, FOOT of Twenty-fixth street, East River.—The address introductory to the regular course of lectures at this institution will be delivered in the College Lecture Room at 5 o'clock P. M., Wednesday, October 1, by Processor Dr. Warren Buckell. The public is respectfully invited.

A. FLINT, Jr., Secretary.

LITERARY LECTURES —A LITERARY GENTLE.

In.n. recently arrived from England, the au bor of numerous works, is often for an engagement for the delivery of Lectures. Particular sumy be had by addressing X. Y., Berald office

LEGAL NOTICES.

CHERIFP'S OFFICE, NEW COURT HOUSE, CITY of and County of New York, August 29, 1878.—Proclama tun.—Whereas a Court of Oyer and Terminer is appointed to be held at the Caty Hall, in the city of New York, in and for the county of New York on the last, any of Detober, 1873, proclamation is, therefore, hereby made in conformity to a precent to me directed and delivered by the District Attorney of said county, on the 18 h day of August, 1874, to all persons bound to appear at the said Oyer and Terminer, by recognizance or otherwise, to appear thereat, and all Justices of the Peace, Coroners, and other officers who have taken any recognizance for the appearance of any person at such Court, or who have taken any inquisition or the examination of any prisoner or witness, are required to return such recognizance, inquisition and examination to the said Court, at the opening thereof, on the first day of its sitting.

Given under my hand at the heriff's office, in the city of New York, on the 29th day of August, 1673.

M. T. BRENNAN, Sheriff.

AN ASSORTMENT OF MANTELS, UNSURPASSED for beauty or design and quality of workmanship. Slate work of all kinds a specialty. Penkility SLATE COMPANY, Pourth avenue and Seventeenth sireet, Union square. FISHER & BIRD, STRAM MARBLE WORKERS, 97 to 165 Past Houston street, Marble Mantels, Floor Tiling, Counters, Monuments, Church Altars, Fonts, &c., &c.

MARBLE AND MARBLEIZED MANTELS, TILING and Wainscoting, superior to anything offered in this city; Monuments and flead Stones in fine welections, at S. KLABEG's steam marble works, 217 to 23 West Fifty-first street, between Broadway and Eighth avenue

MARBLE AND MARBLEIZED MANTELS, PLOOR M. Tiling, Monuments, Ac.; large stock at lowest whole-sale prices. WAIHAN & CO., Steam Marvie Works, 584 Hudson street, corner Sank.

A WEST SIDE STORAGE WAREHOUSE-FO storing all kinds of family property, trucks and a press wagon; always ready for the removal of furnitur &c. R. TAGGART, office 693 Hudson street, near We Twelfth street.

STORAGE FOR FURNITURE, PLANOS, BAGGAGE D &c. In separate rooms, always accessible; the storage rates in the city. MICHALES & SON, 28, 40; 42 Commerce street, near Bleecker.

FOR SALE

A CROCKERY CLASSWARS AND LAMP STORE for sale-1, 125 Third swenty; large store with apartments; rent \$40 death cause of reiling. Apply to P. GAPFNEY, Administrator, on premises.

A MI.K ROUTE FOR SALE-OF 189 QUARTS.
Herse, Wagon and Harness; will be soul cheap. 95

A WRIL EMOATED CORNER GROCERY SPORE for sale cheap in Brooklyn, doing good business; Horse and Wagon: a good leave and low ren. Apply to THOMAS GAFFNEY, Auctioneer, No. 6 Cen.re street.

A PIRST CHASS CORNER LAQUOR STORK FOR alle cheep, on a good avenue on the west side, doing a good busines. Apply to THOS. GAFFNLY, Auctioneer, No. 6 centre street.

A FIRST CLASS OYSTER AND CHOP HOUSE FOR sale at a sacrifice; best business location in this city; a rare chance.

MITCHELL'S Store Agency, 77 Cedar street.

A BROADWAY CIGAR STORE FOR SALE CHEAP— Also corner Liquor Stores on all business streets, Restaurants, Bakeries, Confectioneries, Stationery Stores, mat class streety Stores, Meat Markets MITCHELL'S Store Agency, 77 Cedar street.

A LIQUOR STORE FOR SALE-AN OLD STAND; 62 Cortlandt street; or a partner taken. A WHEELER & WILSON SEWING MACHINE, IN good order, nearly new, \$28, Call at 502 sixth

AN OLD ESTABLI HED CORNER LIQUOR STORE
A tor sale cheap; store with Rooms \$25 rent, said to
November 1 Apply to CLAUSEN, ale depot, 1.8 Canal

A GOOD CHANCE.—STOCK AND PIXTURES OF Groe ry Store, 637 East Sistemin street; selling at less than their value on account of other business; cheap rent. Inquire immediately.

A RARE CHANCE TO BUY OHEAP—ONE OF THE only a few blocks from City Hall. Apply at No. 7 Willoughby street, first floor.

A VERY DESIRABLE BUTTER STAND ON A COR ner in Washington Market for sale, for particu-ary insuline at stand los and 1:0 Washington Market.

POR SALE—A FIRST CLASS BILLIARD ROOM, with a five years' Lease, is splendally located, with a cood roun of select ne rounge, has been completely removated and return had since duty last; has three caron and one six-nock t table, bevelled, all or rhetan a colle of rismanumacture and an thorough order, with pool bais, &c., complete. A well established Oyster smoon and Bowling Alley can te had in con unction with the atove it desired, or separately. For further particulars, terms, &c., call on or address JACOB ENDRIS, on the premises, 201 Court arout, opposite Harrison, Brooklyn.

FOR SALE—WINE AND OLUB ROOMS: WHOLE OF small house; first class trade and locality. Address R. A. M., Herald office.

FOR SALE—A DOWNTOWN RESTAURANT; LOCA-tion and custom first class; terms reasonable to a responsible party. Inquire of D. HOW LL, & Cedar st. FOR SALE—A GROCERY STORE, WELL STOCKED; good cash trade; low rent; Horse, Wagon, Harness and Fixtures, at low figures for cash. Inquire of Thos, GAF: N.-Y., No. 6 contre-street.

FOR SALE—ON THIRD AVENUE, METWEEN 108TH and 100th streets, a Lager Beer and Liquor Saloon; splend i location for an oveter saloon. Inquire of PHILLIP A. McMAHON, Real Estate Agent, No. 1,971 Third avenue.

FOR SALE-PIVE YEARS LEASE OF FURNISHED House, with gas fixures, at a bargain; situated in twen y-lifth strict, between Mailson and Fourth avenues. Address ALBERT DAY, 68 Wail street. FOR SALE-AN OY:TER AND DINI G SALOON, occupied by the present owner for the last jourteen years. 257 avenue B, between Fourteenth and Flitteenth streets.

FOR SALE-FAMILY LIQUOR AND LAGER BEEN Saloon, three rooms attached, suitable or living; years' lease; low rent. Apply at 1,423 Third avenue. FOR SALE—THE FIXTURES OF A FIRST CLASS O Oyster saloon; a rare chance for a man of small can't al; call and see it, as the owner is leaving the city. 134 Bleecker street.

FOR SALE CHEAP—A CORNER WINE AND Enduor Store, with a Lease; rent low; possession immediately; domg A good business. 34 West Fourth street, corner of Greene.

MURIC AND STATIONERY BUSINESS FOR SALE, An-old establishment, with whole or part of Stock; from \$2,000 to 55,000. Address BUSINESS, herald Uptown Branch office. O'88 ER SALOON FOR SALE—OLD ESTABLISHED; cheap rent and lease; in splendid order; will be sold cheap. Apply at KOST, KN'S Oyster House, Twenty-second street and Eighth avenue.

SAFFS.—BARGAINS IN NEW AND SECOND HAND States, which are now being offered as cante prices. Purchasers should call and satisfy themselves of the fact before purchasing elsewhere. TERWILLIGER & CO., 100 Maiden lane.

CAPES FOR SALE CHEAP.—A LARGE SIZED SAFE, two medium and one small Safe, second hand, Herrings, Little's and Wilder's make, at S. G. QUIRE'S, 72 Maiden lane. CAPES, STOVES, BASEMENT HEATER AND GAS Stoves for offices and bedrooms cheap or cash. Safes moved, repaired and improved locks just on. LILLIE SAFE COMPANY, 81 Maiden lane.

THE NATIONAL LIGHTNING ROD COMPANY, IN closing their season's basices, offer for rate at 207 East I wenty third street, some fine matched pairs of carriage and coach tlorses; also good single carriage and work Borses; single and double Harness, cheap for cash.

MACHINERY.

A LL SIZES OF SECOND HAND HORIZONTAL AND upricht Engines, Flue and Tubular Bollers, Steam-Pumps, &c. Knufnes and dollers exchanced. WILSON & ROAKE, Water and Dover streets. FOR SALE-15 INCH BRICSSON CALORIC ENGINE.

F R SALE CHEAP—ONE SCREW CUTTING NGINE La he, 5 leet bed, 12 in hes swing, but hade used, in percet order, at SHEARMAN's Machinery Depot, 45 Cortlandts reet.

WANTED-A FIVE HORSE PORTABLE ENGINE.
Address, stating price and full particulars,
CHARLES W. DAVIS, Cranford, Union county, N. J.

INSTRUCTION.

AN EXPERIENCED CLASSICAL, MATHEMATICAL and English teacher, scholar and gold medalist of a loreign university, desires to establish a school in which the thorough drill of ring 81 schools would be given mean time takes private pupils; prepares or college English or American; city recreme or highest class. Address TUTOA, box 4.0 Herald Uptown Branch office.

AT THOMPSON'S COLLEGE, 20 FOURTH AVENUE, opposite Cooper Instante.—Bookkeeping. Writing, Arithmethic and L. nguages, Day and evening. Ladies' department. Telegraphy taught practically; demand for operators; tautien, \$20.

A LADY WILL GIVE INSTRUCTION IN OIL AND Waser Colors, rawing and Wax Flowers at her studio, or at the residences o Papils, address or call on A. H., room 13, 212 Fith avenue. ART OF SPEAKING PRENCH FLUENTLY.

1,193 Bron Iway,
between Twenty-eighth and Twenty-ninth streets
Professor ISTL NAS LAMBERT
will resume his
Conversational French Classes
Wednesday, October I, at 11 A. M.

BUSINESS WRITING, BOORREEPING, AC. AS used in the best New York house a DOLLEAR'S Commercial College, 87 Broadway, is now open day and evening for gentlem in Indies or boys. Special attention pard to rapid business writing. PRENCH AND GERMAN TAUGHT-TO LADIES AND

FRENCH AND GERMAN THOROUGHLY AND rapidly taught; also Spanish, and English to for eigners, by Prof. JUL. WUNDERMAN, 119 Fast Thirty-first street. Lessons given at either pupil's residence or my own.

PRENCH AND GERMAN RAPIDLY TARGUT, IN Classes or private lessons, by an accomplished and experienced lady leads it of our residence attention paid to reading, writing spelling and grammar. Heres, in classes, \$20; two asons a week further the winter season, Call on or address TEACHER, 245 West Forty-second street.

M ISS STEERS'
for Young Ladies and Children, 12 East Forty-seventh street, will recoren September 22. School carriages will be sent for pupils without charge. MISS BURGESS' ENGLISH, FRENCH AND GERMAN
Poarding and Day school for young ladies and children, No. 105 West Forty-eventh street, New York, opens
Se, t mber 24, 1873. Pupils attended to and from school if
desired.

OCTOBER 1.—THIS DAY THE SUBSCRIB R WILL COMMENCE Writing Lessons at hours sub-ing the convenience of the pupil. Privace instru tion only and success guaranteed to all. OLIVER B. GOLD.-MITH.

STUDIES RESUMED-MRS. THOMAS N. CAULFIELD and Miss FARROIT, 78 East Firty-third strict.—
inglish Branches, Languages, Singing, Flanoforte, It crn, oil Prainting, Pastil Drawing; references to publis; resident pupils received.

243 GREEN'S ST .- A FRENCH GIRL TO TEACH

DANCING ACADEMIES.

AT THE NORTH ACADEMY OF DANCING,
Lyric Hall, 723 Sixth avenue, now open.
Pupils can attend at their convenience and are taught
to waitz separately. Send for circular. A .-WILON & HAMILTON'S SELECT DANCING Academy, Arthur Hall, 303 West Fourieenth street, near Bighth avenue. Classes always open for beginners. For terms, &c., send for circumers.

A - DOBWORTH'S CLASSE. FOR DANCING.

No. 212 Figh avenue, corner Twenty-sixth street,
will commence for the avenue, corner Twenty-sixth street,
will commence the street of the street o

A.—J. MARS' ACADEMY OF DANCING.
289 Blescker street, now open.
Classes Tarsday and Friday evenings.
N. B.—The regular saturtay evening solress commence for the season on October 4 at 8 o'clock. Send for circular.

DALLET NASTER DUMAR'S DANGING ACADEMY, 24 west Fourth street, near Brusslway. Private and class lessons every day. All dances taught periectly per quarter; six in private lessons. DE GARMO'S DANCING CLASSES, STIFTH AVENUE, COMMENCE TO DAY.

J. MURRAY'S DANCING ACADEMY—CASINO, 51, 53, 55 as if fourton street. Clauses every Friday evening; opening soirce Friday, October 10: waltz a specialty.